

REMOTE VIEWING SESSION DATA

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*****
*
* Remote Viewer : GP
*
* Interviewer : ED
*
* Observer(s) : _____
*
*
* Date : 15/09/87
*
* Starting time : 0817 hours, local
*
* Site # : 0030
*
* Site Acquisit.: (CRV) ERV PRV ARV BRV Other _____
*
* Working Mode : (GT) HEM Other _____
*
* Feedback class: A (B) C
*
*****

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*****
*
* Ending time : 0829 hours, local
*
* Notes : _____
*
* Highest stage : S1 P2
*
* Evaluation : 1 _____
*
*****

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*****
*
* Actual site : GREAT SAND DUNES NAT. PARK
*
* RV summary : _____
*
* : _____
*
* : _____
*
*****

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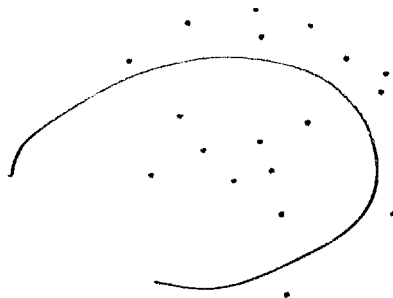
PI —

AV —

Ft Meade
Monitored
15 Sep 87

0817

$37^{\circ}15'54''N$
 $105^{\circ}19'11''W$



A. horizontal around
soft fluidy

Conf BK
Same feeling
outside

$37^{\circ}15'54''N$
 $105^{\circ}19'11''W$

MISS BK

$37^{\circ}15'54''N$
 $105^{\circ}19'11''W$

A. vertical ups

conf BK

37° 15' 54" N

105° 19' 11" W

7

A. across,
vertical down
soft
motion

B. —

37° 15' 54" N

105° 19' 11" W

+

A. across
vertical up
but also trying to pull down
motion
soft

B. Desert

end 829

SG1J

S1 SESSION COMMENTARY
MORNING SESSIONS
15 SEPTEMBER 1987

Sand Dunes site:

Getting a composite ideogram for a desert was rather interesting, though not as interesting as the distinct feeling of motion that I experienced. First time for that, aside from the slight bobbing feeling I get with water. That the cancelled Burba Lake site came up first was intriguing, though personally I think my unconscious was just trying to show off.

Washington, DC site:

I still need to loosen up my hand more, the signal line is definitely out to produce more complex and precise ideograms and the tightness of my hand is fighting it. I know a composite ideogram would have been drawn had my hand not been so heavy on the paper, I felt it. Structure, fortunately, eventually solves all problems, however practicing ideogram drills and loosening up will result in greater efficiency. My performance anxiety is decreasing. Long sessions are no longer as frustrating or frightening. I need to install precise ideogram programs, though, the system is demanding it- earlier if a more complex ideogram was rendered (however clumsily due to hand tension) if I didn't decode it in one or two times, the 'Yo! Dummy' simplified ideogram would come up. The system now doesn't want to resort to that until much much later in a session. (sometimes I wonder if the signal line/ unconscious is helping to teach me also).

I finally understand what man-made feels like. It comes across to me as a texturous semi-soft feeling. I had so much repetitious practice with it today that I don't think I will have any hesitation in calling it in the future. It was just unexpected to have that type of feeling for man-made.

Editing is still a bad habit of mine. I use it as a mechanism for coping with the sheer amount of signal, trying to keep my objectifying simple and within structure. I don't want to call anything unless it is strong and unquestionable to my conscious, unfortunately new sensations are anything but that. And new, 'weak' information especially needs to be objectified so that it can be reinserted into the system and thereby amplified if correct and dispelled if incorrect. I see how editing is going to be a problem if I don't break the habit now. The amount of signal impacting on me is going to grow exponentially through the stages and editing under these conditions is going to a) slow me down and b) result in lost information which may cause ~~40% delay.~~

Horizontal versus vertical is still difficult for me unless it is a very, very distinct part of the gestalt (ex. mountain). I rely a lot on the presence of airy above the ideogram in making the horizontal vs vertical call.